



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

so speak) of the type of the Oedipus Tyrannus, and the Odyssey likewise as an epic drama of the type of the Iphigenia in Tauris.

This last chapter, then, devoted largely to constructive criticism, forms a fitting culmination of the whole book, and lovers of Homer owe Professor Scott a large debt of gratitude for having, by means of his explosives, dispelled the clouds of misty criticism which have hung about the Homeric poems, and for letting us once more rejoice in the clear sunlight of Homer's poetry.

FRANK COLE BABBITT

TRINITY COLLEGE

*Oxyrhynchus Papyri.* Part XV, of the Egypt Exploration Society. Edit. Grenfell and Hunt. Oxford University Press, 1922; also Egypt Exploration Society, Lond., and 503, Tremont Temple, Boston.

This volume is every whit worthy of a place on the shelf with its predecessors. Notable among classical examples are a considerable fragment of Sappho, III century; a II century fragment, a lyric probably by Alcaeus, and one indubitable I century fragment; two from Pindar, respectively I and II century; a II century fragment of the Trachiniae of Sophocles; two II century bits, Republic Bk. viii and Phaedo, from Plato; two fragments from Demosthenes, II and III centuries; Homer, Iliad i, xv, xvii, xviii, xxii, xxiii, III to VI centuries; Odyssey x, xii, xviii, II and VI centuries; and Callimachus, Aratus, Theocritus, Isocrates.

There is a I century bit of lyric poetry, in Doric dialect, from Ibycus. For the legal mind there are selections from the codes of Theodosian and Justinian. There is a poem for the astronomer, a fragment for the botanist, an ethical treatise for the philosopher, glossaries for the linguist, and for the guesser of riddles bits of unknown tragedies, comedies, orations, and romances.

For the theologian we have Hermas, Pastor, Mandate ix.; six lines (V century) of the Constantinopolitan creed, a homily, a most interesting fragment from the Apology of Aristides, another from the Didache §§1, 2, 3, and a Christian hymn (III century) with musical notation, the oldest bit of church music extant. This last, verso on a strip from an account of corn, gives above each line of text, corresponding vocal notes. This the editors have presented with accompanying transcription into modern musical forms. This is a rare bit for the Church historian or student of the history of music. The Biblical student is not overlooked. Ps. 1:4-6, text same as given in Swete, 'O. T. in Greek' except vs. 4, ἀσεβείς for οἱ ἀσεβείς. At the end of vs. 6, ἀσεβῶν ἀπολείται has been torn off. From the Fourth Gospel we have chapp. 8:14 (καὶ εἶπεν αὐτοῖς—19 (ἐλεγεν οὖν), and 16:14 (ὅτι ἐκ τοῦ)—30 (χρεῖαν ἔχεις). The text is very closely that of WH except in chap. 8:14 we read as in WH marg., and in chap. 16 we read ὑμεῖν for ὑμῖν, μείκρον for μικρον evidently λουπηθήσθε (λοπ-), θλείψεως for θλίψεως. In vs. 29 a second hand has added ἀντῷ (λέγουσιν αὐτῷ οἱ μάθηται). There are a few omissions from the WH text, as vs. 26, om. περὶ ὑμῶν; vs. 28, παρὰ θεοῦ ἐξῆλθον for WH ἐγὼ παρὰ

τοῦ πατρὸς ἐξῆλθον; vs. 28, ἐξῆλθον παρὰ τοῦ πατρὸς for WH ἐξῆλθον ἐκ τοῦ πατρὸς. Vs. 24 is a considerable omission (ἕως ἄρτι οὐκ ἡτήσατε οὐδέν), later inserted after vs. 30 by an editorial hand. The eye of the scribe in copying caught the second ἐν τῷ ὀνόματι, overlooking the words following the first ἐν τῷ ὀνόματι. In fact the insertion following vs. 30 begins with these last words.

Possibly the original scribe was less skilled or exercised less care, since at least two corrections appear. In ch. viii. the reading is that of WH including the marginal reading in vs. 14. Usual abbreviations of the divine name appear (also *αγων*, 8:17) in both fragments. Indices verborum and of passages discussed together with cross-references to previous volumes appear, together with table of papyri.

WALLACE N. STEARNS

LEBANON, ILLINOIS

*Octavia*. With Introduction and Notes by CLARA LOUISE THOMPSON. Pp. xxxiii+77. Boston: The Stratford Company, 1921.

This play offers an especial appeal to students of the Latin Drama. Its uniqueness, as the only extant specimen of the Praetexta; its characters, already known to us in Roman history; the liberties taken with time and place in order to present historical persons and events in dramatic form; the question of authorship; the peculiarities of style and versification, all contribute to the fascination of its challenge. Opinions of its merit range from "the best Latin tragedy extant" to Lipsius' *a puero aut pueri saltem modo conscripta*. It is strange that it has not been published before with English helps.

The editor, formerly connected with Rockford College, now is professor in Shorter, where she is trying to inspire among southern girls something of her own enthusiasm for the classics. Her aim in this book, she states, is "to treat the subject chiefly as a drama with the main interest centering around the study of character and the features of heredity, background and atmosphere." The introduction, aside from a brief view of the historic setting and the metres, deals chiefly with answer to the question "Why Study Drama?" It is, she thinks, "related to life much as education to experience. . . . It gives in a kind of predigested form insight gained by another's experience and thought," and she finds in the *Octavia* "a play which lends itself admirably to study from the point of view here presented."

The text is Richter's, with some changes of punctuation and a few variations which are listed in an appendix. In some cases, of course, no satisfactory reading has been found.

The notes are not voluminous—about 33 pages (in smaller type) for 40 pages of text. There is relatively little direct translation. Myths receive generous attention, some having a half-page each, and *Electra* a full page. About a page each is given also to *nomen Augustum* 251, *divusque pater* 286 and *parens* (Cornelia and her jewels) 882. For the most part, however, notes are brief and bear on the difficulty of the passage. Occasionally a bit of dry humor is seen, as in the characterization of *nutrix* 34 as "a sensible